

Dear Ralph,

I am not very pleased with the wording of the explanation of the piece so please use it only for the NY State Council. What else you would use it for I don't know.

Anyway thank you - I will do the piece (or a similar one) in Rome around June 10 - probably with no projector. I wanted to do a piece here in the spring but I am doing an outside one instead - May 7 - <sup>I think</sup> maybe you can come down & see it - Sunday afternoon - I will send you an advancement - I would like

to do another piece with  
the projector next fall - will  
it be available - I am not sure  
if I will be able to get up then  
be sure and call when you  
come to NY so that you  
can come for dinner

Sincerely,

Joan

Organic Honey's Visual Telepathy video performance: A continuous transmission of images selected from the performance were seen on a monitor and in a 9' x 12' video projection. The audience viewed the activities and the images simultaneously; the performance of a film in its making. The space of the performance was 25' x 50' with the hardware (monitor, projector) in front of the space. To the left of the performance area the large image was projected on the back wall, and in the center of the space was the camera which when panned and zoomed selected images in sequence.

The intimacy of the work involved perceptions about myself and private fantasies. The progression of the work revealed levels of self consciousness from private to public. I dealt with the implications of my self consciousness in relation to the images and in this manner explored the limits and edges of my vanity and narcissism. In looking at myself continuously I dealt with my double on the screen which exists in anelectric space and a past time. The audience perceived both a live three dimensional image coupled with a two dimensional black and white video image. The media creates a distancing between the audience and the performer; the exposure is muted.

Vignettes were performed in front of the video camera creating images via the projection which explicated definite ideas. Images in relation to the double were: a duet of howling was performed by singing <sup>with</sup> a recorded tape of myself. Suzanne and I in identical plastic masks transferred identities, our heads upside down on the wall moving in relation to each other and to the monitor. A triangular mirror reflecting a masked face was pulled away to reveal the same mirror and the same face. The camera woman directed a performer to locate herself in the space so that both the live performer and the projected video image appeared to the audience to be the same size.

Extended images were performed: Objects were placed on paper, delineated and removed. Lines overlapped as objects replaced one another. The drawing filled the frame remaining as a visual memory. The drawing was wiped from the frame revealing a mirror with my reflection which I hit continuously for two minutes. I removed

my reflection and continued to hit the mirror. Another extended sound image was the dropping of pennies through an amplified jar of water attempting to ring them in a shot glass.

The idea of opposites was extended in the last section in which I performed looking at my face on TV. I pointed to the image of my eye on TV and to my actual eye saying, "this is my right eye this is my left eye", repeating this phrase while looking over my shoulder into a mirror which reversed the image of left and right to the audience. light and dark center wipes were made by placing black paper over my right side making the image of the left side of my face lighter and then white paper over my left side making the image of the right side darker. The wipe in this instance controlled the light meter of the camera. Large light bulbs were turned on and off dissolving all projected video images.